



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

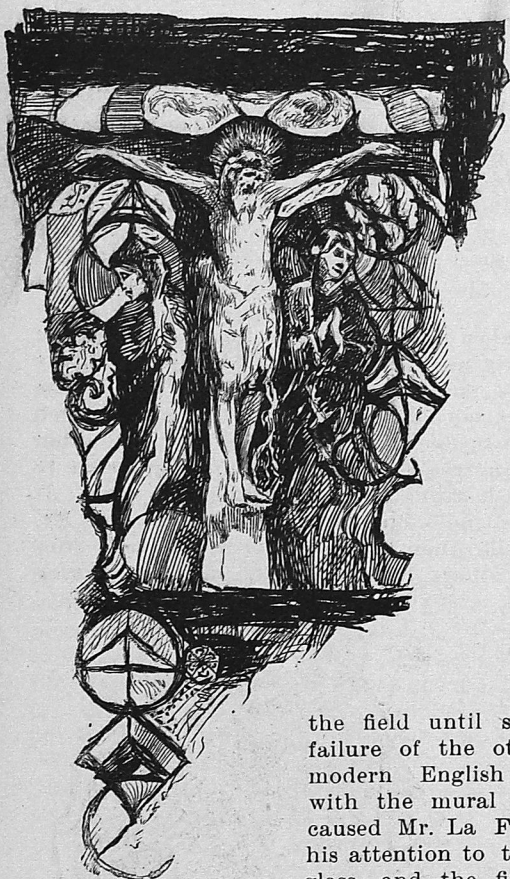
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN STAINED GLASS.—II.

BY R. RIORDAN.



TRINITY CHURCH, Boston, in addition to its architectural merits and the wealth of ornamentation which Mr. La Farge has lavished on its interior, contains what will probably be considered in the near future as the first example of an American school of stained glass. The beautiful grisaille window is in fact the first now extant which was designed by Mr. La Farge, and consequently the first which we owe to an American of any prominence as an artist, for Mr. Tiffany did not enter

the field until some time late. The failure of the other windows, in the modern English style, to harmonize with the mural decorations, was what caused Mr. La Farge seriously to turn his attention to the making of stained glass, and the first fruits of this was

the strikingly successful window in question, the only one in the church which is in keeping with the general scheme. It was made as an experiment, of the cheapest pot-metal, painted and put together in the simplest manner, yet the effect is as admirable as it is unique. It was not designed for its present position, and therefore does not give to the full effect of pearly light, at once illumining and toning the wall decoration, which it ought to produce. Still the eye instinctively turns to that part of the building where it is situated, finding there a degree of completeness and harmony of which the other windows rob the rest of the interior. In mediæval churches either the wall decoration was distinctly subordinated to the glass, or an attempt was made by the use of the strongest and most brilliant tones, often glazed over gold, to bring up to the same pitch of power and luminosity. At the same time the intensity of the glass was lowered, as described in the first article, by the application of brown enamel; still it was impossible to completely harmonize it with the wall surfaces. For this reason the borders of the windows are in all mediæval work a very prominent part of the design, and the outer edge was almost invariably left white. The two incongruous elements of the decoration were thus kept separate from one another, and the eye was not offended by the immediate contrast of the strongest tones of the glass with the necessarily darker wall paintings. The trouble was, however, still so apparent, that it certainly had its share in bringing about the final disuse of stained glass; and if the reader will bear in mind that the problem presented to Mr. La Farge by his own previously executed work in Trinity Church was even more embarrassing, though not, as it turned out, so hopeless, and that it was solved with perfect success, he will begin to perceive why it is that this hundred-dollar window, made with a little cheap glass and some brown paint, should be worthy of attention even now, when so much has been done by Tiffany, La Farge himself, and others, and when so much more may be confidently looked forward to. The general tone of the interior of Trinity Church is rich and mellow, but not overpowering or "heady." Highly finished figure subjects like that of Christ and the woman of Samaria form the most striking part of it. It is evident that no similar subjects should be introduced in the windows, for while, owing to their brilliancy, they might distract attention from the wall paintings, they could not possibly compare with them in expressive power, even if done by the same hand. It is the worst fault of the other windows that they are thus unsuited to their surroundings. In color, also, they are too weak and glaring, and while the strong coloring of the mediæval glass, if anything comparable with it had been attainable at the time, would be equally out of key, what was wanted was a design which should be at once rich and subdued, neither falling behind the general scheme nor standing apart from it. The grisaille answers these conditions; the other windows do not, and are a positive eyesore. The complicated wheel-work of Mr. La Farge's window serves to continue the

convolutions of the painted mouldings and friezes which lead up to it. Though only black and white, it positively has more value as color than the stained glass window near it, and its ornament is so disposed as to lead the eye gently across it, and allow it to dwell at full leisure on the more important wall paintings.

Mr. La Farge had, however, made an earlier attempt in stained glass, which it is important to mention, as it led him to the adoption on a large scale, in his subsequent work, of what is practically a new material—opal glass. He had, while still engaged on the frescos of Trinity, begun to make a small colored window from specimen pieces of glass which he had collected, combined with thin slices of onyx and other semi-precious stones to give the richness that was then unattainable with the best modern glass to be found. Some pieces of opal glass accidentally produced at one of our glass-houses were found to be a good substitute for the onyx. He tried to get the glass-makers to make him some in panes. The process was perfectly simple, but was not apparently believed in. The window was abandoned.

Next came the commission for the Harvard memorial window, which was to be one of a number; and, after an unsatisfactory carrying out of his design by other hands, he set to work in earnest to produce or procure good colored glass, and do the work himself. Much of the window now in place is made of his own material. We give an outline of it (Fig. 1), and also of one of the remaining studies for the other windows not yet done (Fig. 2). Reproductions of the other two designs will be found in Scribner's Monthly for February, 1882, in an article on La Farge by Mr. G. P. Lathrop; On entering into the practical business of making the colored pot-metal, Mr. La Farge found himself confronted, as all modern makers have been, by the difficulty of obtaining the richness and tone so observable in



FIG. 1.—DESIGN FOR HARVARD MEMORIAL WINDOW.

BY JOHN LA FARGE.—DRAWN BY W. H. LOW.

ancient glass. The Munich artists, as already pointed out, tried to obviate this difficulty by using a backing of enamel of the color and consistency of pea-soup. Many English makers purposely dirtied their work with a smear of brown paint and wax.

La Farge returned to the idea he had had of making use of the opal glass. This in its chemical composition is the same as the opaque white glass, known as fusible porcelain. Phosphate of lime (bone dust), peroxide of tin, or arsenic, are the coloring matters. The arsenic gives the shifting orange tinge which simulates the fire of the opal. If evenly mixed in the melting-pot, and not pressed, any or all of these ingredients would only give a plain opaque white, or, if subjected to an even pressure, a milky white glass, slightly tinged with orange if the arsenic is used; but if corrugated or rolled by hand, different degrees



FIG. 2.—FAC-SIMILE OF STUDY FOR HARVARD MEMORIAL WINDOW.
BY JOHN LA FARGE.—DRAWN BY CHARLES METTAS

of translucency and a shifting play of color are produced, which render the material invaluable to the glass stainer. The opal "body" can be used in positive colored glass with somewhat of the same result as if it were backed with opal glass. Used as a color among others, it takes the place of the mediæval nacreous white, and gives value to all the other colors in a window, making the red redder, etc., serving, when properly chosen, as a pearly gray with a slight tinge of the complementary. Small

window screens of glass mosaic are sometimes entirely lined with opal, for the purpose of breaking and diffusing the direct sun-rays, which would otherwise penetrate into the room in pencils of colored light. However beautiful this effect may be high up in the vaulted roof of a cathedral, it may be inconvenient in a dwelling house. The "warm gules" may not always, as in Keats's poem, fall on "Madeline's fair breast;" and patches of prismatic colors wandering across one's pictures or one's face may produce an impression the reverse of agreeable. The outer casing of opal makes it impossible for this to happen, and gives the colored glass inside a richness and atmospheric effect which in itself is worth the added trouble. In very large work it cannot be said to render unnecessary all further experimenting towards getting the brilliant but deep-toned colors of the ancient glass, but it is still the most important addition to the material of the glass stainer since the discovery of the yellow stain and of enamel colors.

Mr. La Farge has taken out patents for the manufacture of "opal;" it is also largely used by the firm of Louis C. Tiffany & Co., associated artists, under Mr. La Farge's patent. Some glass-stainers say it does not harmonize with other glass, which is absurd. The opaque fusible porcelain may be used with other glasses as to be very disagreeable, but it is quite impossible to find a colored glass which cannot be harmonized with opal. It is admitted without contradiction that Mr. La Farge and Mr. Tiffany have preceded all others in the use of it, and have done much more than all others to develop it. Mr. La Farge's patent-rights, enforced, will be likely to be exercised for the protection of good work against such as may by their inartistic use of the material tend to lessen its value. It has always been possible to obtain opal glass as an imperfect fusible porcelain, and as such it may have been used over and over again; but until Mr. La Farge and Mr. Tiffany took it up, it does not appear that any effort had been made to regularly produce it, or to develop its peculiar qualities. It is entirely different in effect from the German milk glass, and even from the Venetian opal, which it most nearly resembles, for neither of these has its body or tone. It is an American contribution to the art.

All the other varieties of artistic glass are now made here as well as anywhere in the world. At present no one goes abroad for his pot metal; each makes it for himself, and does his best to outrival others in quality and color. To give a list of the various effects of iridescence, semi-opacity, of surface corrugation and internal stratification, of laminæ, fibres, striæ, and bubbles, would fill some pages. There are not only imitations of the old ruby, topaz, purple, etc., but there is also glass which imitates the chalcedony and the moss-agate, and glass which is inlaid or sprinkled with glass of another color. We have already, in our first article, given some illustrations, a reference to which will help to a conception of its diversities of texture, but the best which can be done with drawings and description combined must fail to convey an adequate idea to those who have not seen its artistic qualities. Some of the effects produced in the melting-pot are extremely curious, and even picturesque. A piece of sprinkled glass may, for instance, show a very suggestive storm scene—a mass of wind-swept twigs and branches in dark brown, the emerald leaves torn from them filling the sky, which, with its flying, shapeless clouds, is represented by the murky white foundation. Another variety of glass is of a dark sea-green, through which play long fibres of red, which seem to sway up and down, like seaweed in the waves, with the undulations of the rough surface. In this the red fibres are developed by heat to any length and degree of complexity. The glass when first made is entirely green. Glass has been made by Mr.

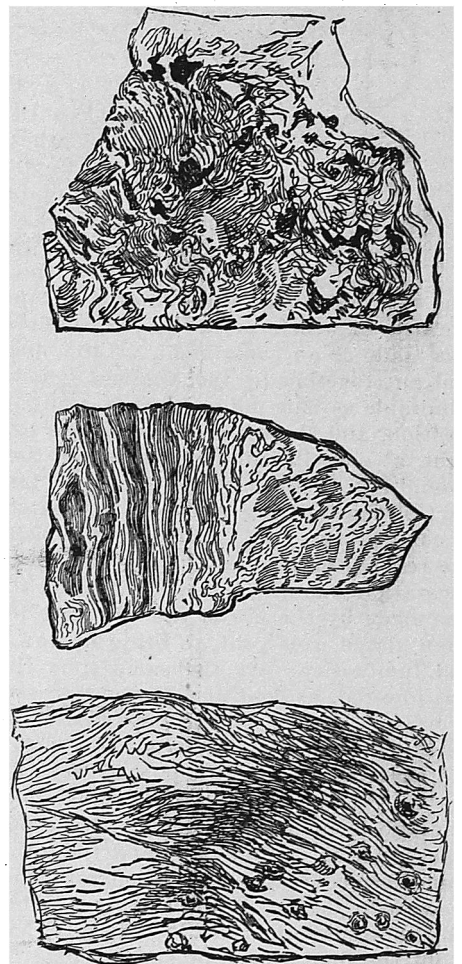


FIG. 3.—VARIETIES OF AMERICAN OPAL GLASS.

THE DECORATOR AND FURNISHER.

Tiffany, for special purposes, over an inch in thickness; and rough faceted glass, looking at a distance like the unpolished stones of Indian or old Gaulish jewelry, is much employed by him. It is, of course, extremely costly, but fairly solves the problem of richness.

Our first article deals chiefly with the difficulty which was experienced in getting good and artistically useful glass, and the wonderful success which has been arrived at. But, given good glass, it by no means follows that you will have a good window. Artistic acquirements and faculties of a very high order are requisite as the material itself. Few people, even of those who are continually handling color, have the color sense; and yet this is more necessary in dealing with stained glass than with anything else. The entering light carries every color up to such a pitch that discords, which would be scarcely noticeable in work seen by reflected light, are unbearable in stained glass. "The ancients," says M. Bontemps, "with the palette which we call incomplete, produced effects of harmony to which we have not yet attained. People have imagined that this was owing to the quality of their colors, while it was really the result of the well-balanced powers of the different colors, and of their artistically combined oppositions." According to M. Labarte, the success of the mediæval glass-stainer was due to "the skilful arrangement and harmonious distribution of his colors." "A knowledge of the relative values of tones" is reckoned by Viollet-le Duc as the first requisite of success in stained glass. As the blending of tones cannot be carried to any great degree of accuracy or refinement, it is all the more essential that each piece of glass should be chosen with reference to its effect on every other. What is known as the orchestration of color, *i. e.*, the massing of color harmonies—attempted by very few painters on canvas—is almost necessary in glass. In color, again, as in music, there are harmonies which cross and blend; others, of which the component notes are scattered apparently at random throughout the composition. In work like stained glass the absence of these implied harmonies is at once felt, for only by

them can the colorist reach the expression of infinity. But it goes without saying that genius only is capable of supplying all this. Bontemps is right, therefore, when he says that the one thing needed for modern glass painting is a great artist. And yet it could hardly seem likely, when the difficulties peculiar to the art are taken account of, that an artist, great or small, could be found to take it up. It is, as has already been shown, an art in which the painter's skill is as nearly as possible useless; in which nothing is to be gained with facility but brilliancy, and



FIG. 4.—PORTRAIT OF HENRI DE MEZ. CHARTRES, THIRTEENTH CENTURY.

that is more likely to be attributed to the material than to the artist.

It is impossible to overrate the difficulties involved. The distant appearance of the work may be wholly different from what one would expect from a near view. Everybody has noticed the effect of a bright light coming from behind a dark object, in apparently eating it away or reducing it to a shadow. Trees and branches seen against a sunset are an example. If the light is confined on all sides, this effect is much stronger. When a figure or other subject of a window is not positively outlined, shaded vigorously, and exaggerated, rather than the reverse, as to movement and expression, it becomes, when the window is in place, weak, confused, and unintelligible. It is, as it were, melted down in light. The French artists of the twelfth and thirteenth centuries understood this, and used their lead outlines with a boldness which showed their thorough acquaintance with the conditions of their art. In the head of Henri de Mez (Fig. 4), which we reinsert for convenience from our first article, the heavy line across the face serves at a distance but to mark the prominence of the cheek-bone on one side and of the muscles of the cheek and jaw on the other. The lines which cross the forehead and the neck are similarly reduced to shades, marking what a modern painter would call the great planes of the head. If the illustration is held at a distance of a couple of yards from the eye, something of this effect will be given by the radiation of reflected light from the white spaces between the lines. In the original, the light coming through must act much more sensibly. The background, which is of red glass, has been purposely made up of little bits, so that the multiplied lines of leading might reduce the glare of light and tone the color. Viollet-le Duc gives some striking illustrations of the power of light to modify forms in this manner.* Color is affected by it in as great a degree. Some colors, more radiant than others, are spread over the latter as a glaze by the light. Red, in the Chartres windows, is purpled by the neighborhood of light blue. Our modern blues are not radiant enough to distribute themselves with any great effect over surrounding colors, but the yellow stain, the most brilliant color

* In *Dictionnaire de l'Architecture Française, Art. Vitrail*.

now in use, does so very perceptibly. The ancient reds, which are quite black near by, are brilliant and striking when seen far off. And, *per contra*, our modern blue grays and purples are apt to look muddy, slaty, or obscure when seen a hundred feet away.

The position of a window is also of the utmost consequence. An unobstructed front view is not always desirable. In modern churches a great deal of light is considered necessary, and of the many devices of the old masters for reducing and confining it, most are at times inadmissible. If very heavy glass is used, enamel paint must be eschewed, and likewise very small leading. If form is of great importance, and much leading or enamelling is necessary, correspondingly thin glass is required. We cannot,

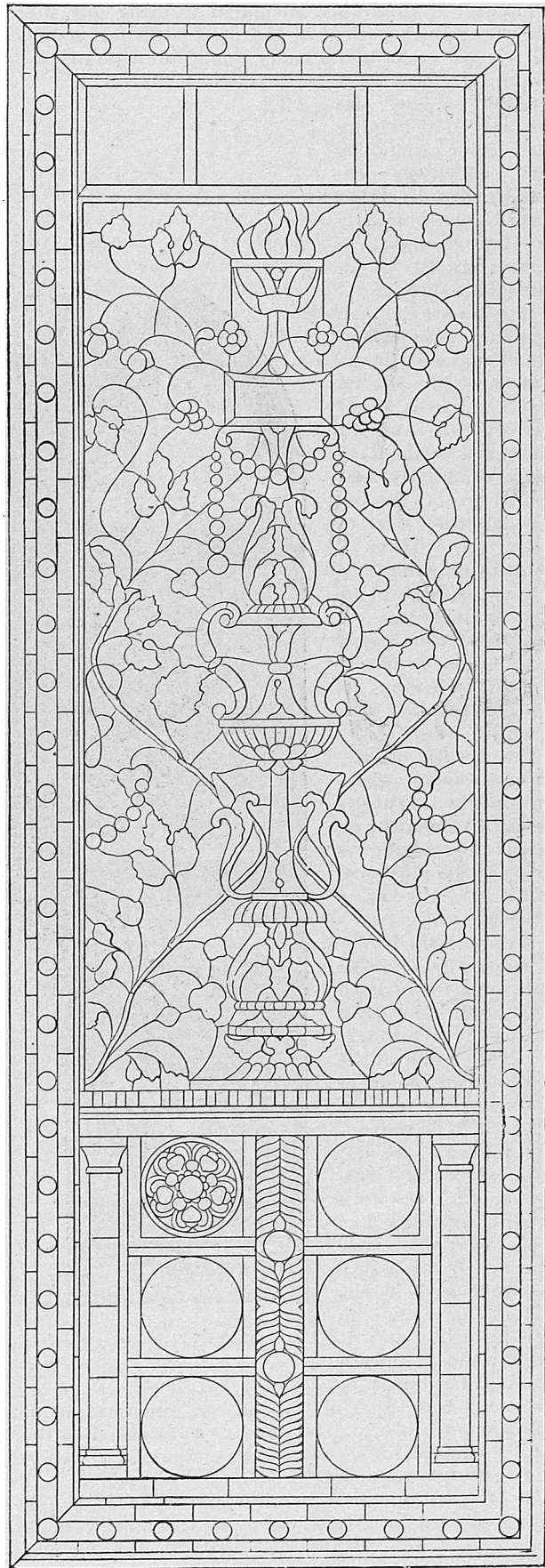


FIG. 5.—REDUCED WORKING DRAWING OF A WINDOW IN PURE MOSAIC. BY JOHN LA FARGE.

unless in exceptional instances, use rich-toned glass, close leading, and strong shading, with dark enamel. Hence advantage should be taken, whenever possible, of intervening pillars, hanging lamps, carved screens, and whatever else may diffuse the glare of light, and compel one to look obliquely through the

glass, which obviously is equal to a thickening of the glass. Mr. Tiffany, to this end, systematically inserts his glass at different angles in the leading. But, if position is important in more or less pure mosaic, it is still more so when enamel is used in any quantity. The windows in St. Thomas's Church, New York, which are about as good specimens as can be found of the sort of work which was most admired here until recently, would not look nearly so bad as they do if they had been properly designed for the place and the light which they are in. They are pretty completely covered with enamel. The two side windows are much lighter than the center, which sets back of them—a good plan enough in mosaic, but always dangerous in enamel. Here at least, as the dark central window, on account of the orientation of the church, receives only a side light, while the sun enters directly through one of the side windows, this arrangement has proved admirably calculated to bring out all the defects of the enamel method in the most striking manner. The central window looks like a badly done mural painting, through which absolutely no light at all seem to pass. Its dulness, instead of helping the rich color around by contrast, effectively destroys it by spreading over it a dirty brown obscurity rather than a light, in which, too, Mr. St. Gaudens's exquisite groups of angels in relief are as much lost as if they were packed away in a basement. These windows are of French manufacture, and it would be interesting to know if their designer would have done any differently had he been aware of the position which they were to occupy. Mr. Tiffany's mosaic work, in which the forms may be said to be moulded in thick glass, or put together from small pieces so as to have adequate relief without requiring to be touched with the brush, would take away the breath of any modern European glass-stainer. And Mr. La Farge's management of enamel in important figure work is just as much beyond all contemporary competition.

It is easy to sin in the use of enamel color. No one but a master of both drawing and color can hope to use it advantageously. Every touch of the brush dulls the color of the pot-metal in modifying it; and, if large unpainted portions are not made to balance and sustain one another, the work is equally ruined. The firing of the enamel is as delicate and risky a process as any used in the arts. Most colors undergo changes in firing, and it is of the utmost concern they should be burnt to just such a tint, and no longer. A practical acquaintance with all the work of the glass-house is as essential as the artist's skill and judgment in the designing, and without both the best work in this style cannot be produced.

It is unquestionable that in small work of simple design enamel should not be used at all. To belabor a small screen or window light with painted decoration in the English style is to spoil good or middling glass, and to throw away work. Where the highest decorative results are aimed at, or a certain degree of realism is required, as in the Harvard window, and where the texture of the glass cannot, on account of size and distance, be conspicuous, the covering of some portion of the window by vigorous shading with enamel may be of the greatest benefit, even in a decorative sense, for it tends to intensify the light and color in the portions left uncovered. But in the case just mentioned—in the case of small work which may be examined

part by part—nothing can be made up for the loss of color and the hiding of the material which is involved. In this sort of work the style should always be the pure mosaic. There need be no lack of variety. Besides the endless combinations of geometrical forms, derivable from mediæval designs, the Arabesque and Japanesque systems of abstract ornamentation are in practice drawn upon by all our designers. Mr. La Farge has led off (Fig. 5) with Renaissance designs in pure mosaic, of one of which we give a fac-simile of the working drawing. The simple shape of the lower animals and plants are easily imitated in this manner. Their forms may be indicated by the leading alone, or may be rendered with an almost illusive naturalness by the choice of wrinkled, bulging, or concave pieces of glass, as is done by Mr. Tiffany. Many of the lower marine animals would make peculiarly good subjects, as their bodies are often transparent or diaphanous, and beautifully tinted. The reproduction of simple artificial objects is likewise allowable, and may be made very interesting, as is shown by the pretty designs in the

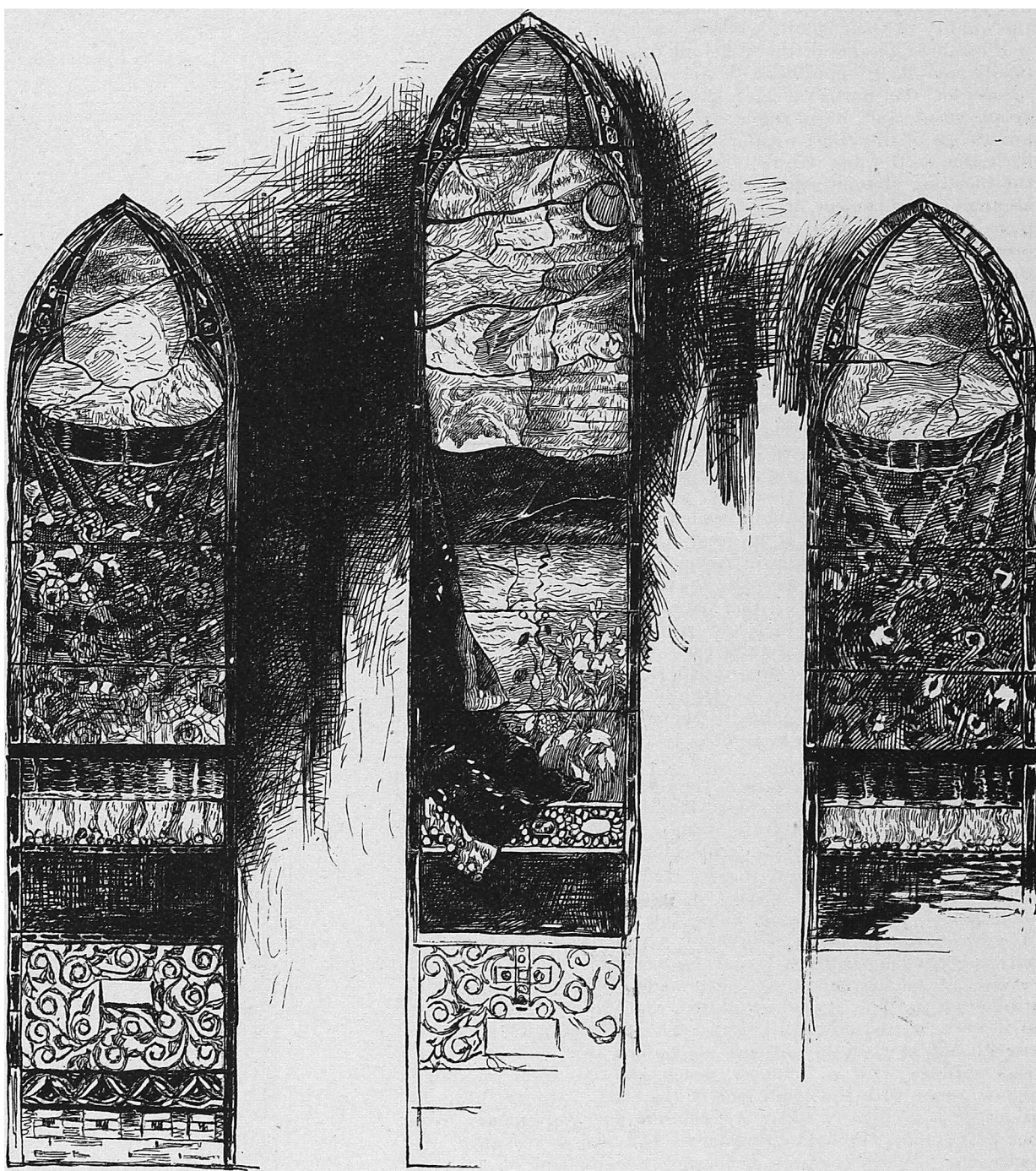


FIG. 6.—THREE LIGHTS OF A MEMORIAL WINDOW.

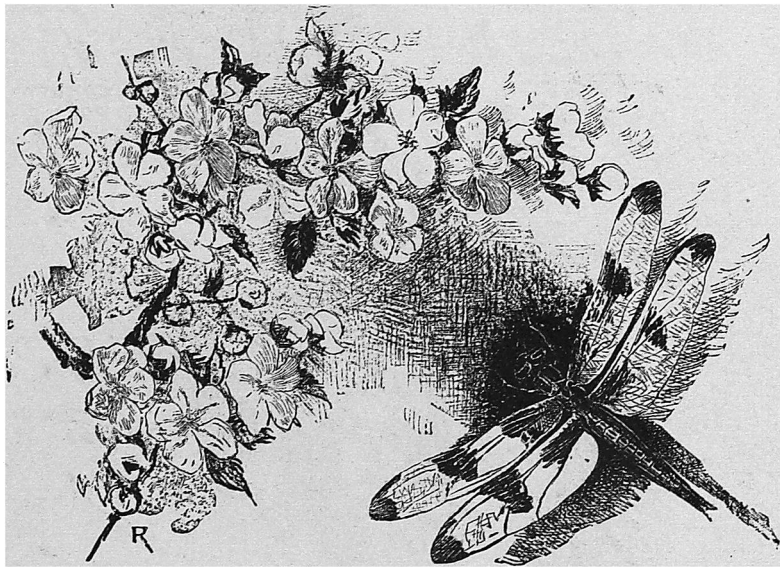
By LOUIS C. TIFFANY.—DRAWN BY R. RIORDAN.

New Casino at Newport. Even in the case of the largest and most important work, the benefits conferred by enamel are, for the most part, obtainable also in mosaic. The partial opacity which it gives, at some artistic cost, can be got in the glass itself without any loss of surface quality. The legitimate use of enamel is thus reduced to the gaining of additional form by vigorous drawing in dark hatchings over the colored and self-shaded pot metal. Its use in other ways can be defended only on business grounds, not on artistic.

The attention paid in our country to these requirements and capabilities of the art seems, with all drawbacks, to be greater, than that bestowed on them anywhere else at present, and marks the inception of a distinctively American school of stained glass. If the progress so far made is equalled in the future, it is easy to see that no foreign competition need be dreaded. Ten years ago there was hardly a bit of good glass made in the

THE DECORATOR AND FURNISHER.

country; to-day we produce better glass than has been made since the sixteenth century, and some that has hardly been equalled since Roman times. Quite recently it was found impossible to have a fine figure subject properly treated. The very parties who failed then would probably carry it out successfully now, such has been the force of the general tide of improvement. Our workmen are as skilful as any; our public are rapidly becoming educated to appreciate good work; and for the first time since the revival of the art, it has been taken up by artists of acknowledged power. Both Mr. La Farge and Mr. Tiffany are born colorists, and each of them has a profound acquaintance with all forms of decorative design. As is usual with "those who know," the influence is one, although their differences are all the more striking, because their methods grow



DESIGNED BY R. RIORDAN.

out of the same root—an appreciation of what is and what is not ornament. Mr. Tiffany's Oriental leanings are well known. He is in favor of the boldest, strongest, most telling method. He never hesitates to join cloth of gold to cloth of frieze, to inlay rough cast with fine marbles, or to use the cheapest along with the most gorgeous glass, when an artistic result may be secured. He is without any touch of the "literary sort of thing." He speaks, as nature does, through the eye to the mind and the feelings, in a manner which is too little understood at present. The effect of color on the emotions, the food for thought which may be conveyed by the simple presentation of natural form, are not generally appreciated to the full by modern artists, who very often seem to aim at results which can only be obtained in literature. Mr. Tiffany handles his theme as boldly and naturally as he does his material. His way of regarding his subject implies his *technique*. He has carried the use of pure mosaic farther, perhaps, than it has ever been carried before. It used, for example, to be a question whether landscape motives were admissible in stained glass. It was said justly enough, that in a window, as in any flat decoration having such intimate structural relations, every portion must come out to the same plane, and in appearance as in reality contribute to the support of the whole. Nothing must appear to lie behind or be detached from another. It was thought that landscape, depending so entirely on the expression of distance for all its higher effects, was in consequence out of the province of stained glass. But Mr. Tiffany has shown that it is fully within the scope of the most severe and legitimate mosaic work, and, further, that many of the most beautiful and poetic passages of landscape can be better represented in glass than in paint. Effects of rippled or quiet water, sunset and moonlight clouds, mysterious involutions of distant hills and woods are given with a force and suggestiveness impossible in any other material, and without at all diminishing the solidity or decorative value of the window. To do this, as will readily be supposed, requires the subtlest art. If the reader will turn to Fig. 1, first article, and note how the figure of the angel is firmly connected with the border of the central subject by the dark halo which passes partly over it, and by the diagonal line of leading run across the larger part of the border, and how the wings are joined by masses of similar value to the frame of the window, he will perceive one means much used by the ancients of preserving the appearance of solidity, while giving air and space to the composition. The figures in this window have been described to me as absolutely floating in air, and yet strongly held and sustained in their place. In the "egg-plant window" of Mr. Tiffany (Fig. 5, first article), it is easily seen that the same principle of tying together the different parts of the composition has been carried out in various ways. The band of pale yellow glass which represents a lattice are admirably used for this purpose, and even the striæ and corrugations of the pieces of opalescent glass

which form the background are so disposed as to help to bind the whole thing together. In Fig. 6 of the present article the central light is mostly filled with a landscape, which, though in the original full of light and air, is perfectly well held in place. Mr. La Farge has not yet attempted in mosaic what Mr. Tiffany has, but in his Harvard window a distinct landscape effect, though of an extremely simple character, has been produced. In all attempts of the kind "opal" glass is invaluable as a means of giving sunlight and atmosphere.

I believe that only here is much thought given at the present day to the considerations which I have pointed out; and it follows that, if we are indebted to foreigners and to foreign work for our first start in the art, we can now apply Winston's words to ourselves, and claim that we have beaten our teachers, even if we should be too grateful to forget what we owe them, and too polite to raise a laugh at their expense.

SUBJECTS FOR CHINA PAINTING.

BY C. A. MORTON.

YELLOW adder's tongue—*Erythronium Americanum*. See page 154. This pretty little flower of the lily family is useful in china painting for the decoration of cracker jars and vases, as the flowers being borne on the end of the stems brings the color of the decoration near the top of the jar where it can be seen. The flower is yellow (jonquil yellow). The outside of the sepals, of which there are three, being purple, violet of gold deep can be used. The stamens are a greenish yellow, which may be produced by mixing a small portion of moss green with mixing yellow. They are tipped by conspicuous anthers, deep purple brown—brown Nos. 4 to 17 mixed with deep purple. When the flower has just expanded, the anthers are an orange color, obtained by a rather thin wash of Capucine red.

The stems of the flower are to be painted with deep violet of gold.

The leaves are beautifully mottled with a purplish brown—deep purple and brown, Nos. 4 to 17. The local color of the leaf is a pale green, rather bluish in tone. Deep blue green mixed with grass green will give it; or, if preferred, use a thin wash of duck green, shading with the same. Outline with brown green.

Trailing Arbutus—*Epigwa ripens*. This lovely flower is almost too well known to need description, but perhaps all may not know how to produce it in china color.

For the pink of the flower Hancock's carmine may be used, but if Lacroix colors are preferred, use carmine tenore No. 1, dotting in the centers with a thin spot of Capucine red. The stems are just painted with yellow brown, and then shaded with brown Nos. 4 to 17. The little hairs which clothe the stems are painted with brown green or dark brown.

The leaves are rather dark in color—brown green shaded with brown, and grass green shaded with brown.

AN instance of higher principles of taste asserting themselves is in the fact that furniture makers are resorting less than ever for ornament to open tracery work, which is in no sense carving, being executed with a fine saw. That it should be so lavishly resorted to in the East is attributable to the sense of lightness it affords, but this is here met by minimizing the material as well as by rendering it attractive by turnery, carrying in low relief or other ornamentation.

A NEW YORK wall paper manufacturer who visited the French Exposition makes the following remarks: "Many French paper hangings are remarkable for skilful manipulation and delicate blending of colors, but are by no means all that could be desired. The leading forms appear more distinct than was the fashion formerly, when the aim at delicacy led to an excess in pale watery tints, but, on the whole, the designs are not sufficiently simple to suit American taste."

